



**The
Making
of
Liberty**

Teacher's Manual



The Making of Liberty

A Film by
Charles Guggenheim

Underwritten in
celebration of the
Statue of Liberty's
centennial by
The Morgan Bank

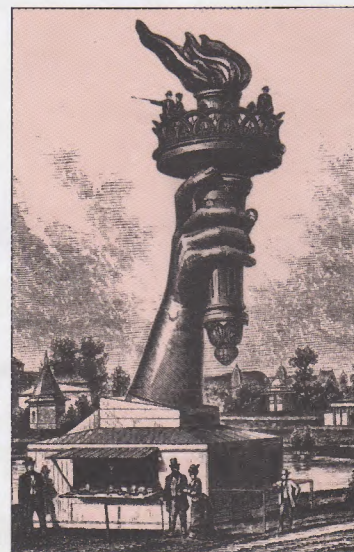
Educational materials
made possible by
The Morgan Bank



Bartholdi's
plaster
model for
the Statue ▶



◀ The assembled
copper sheets of
Liberty's face



The hand and
torch on display
at the Philadelphia
Exposition in
1896 ▶

To the Teacher:

Tuesday, October 28, 1986 marks the one hundredth anniversary of the Statue of Liberty. In celebration of the Statue's centennial, The Morgan Bank will present on that date a one-hour public television special called **THE MAKING OF LIBERTY**. This new film from Oscar and Emmy Award-winning documentary film-maker Charles Guggenheim will be seen at **8:00 p.m. (ET)** on most PBS stations.*

The program focuses on the Statue's dual reality as a physical structure—a marvel of engineering—and as a powerful and eloquent symbol of freedom. The presentation tells the story of the Statue's construction and reconstruction, events a century apart. In examining the achievements of the Statue's original creators and her restorers—many of whom were immigrants or first-generation Americans—the program deals as much with their feelings toward the Lady as it does with the structural and aesthetic challenges they had to meet. Finally, **THE MAKING OF LIBERTY** looks at the Statue through the eyes of some of those who sailed past her on their way to freedom or greater opportunity.

This package of classroom materials, funded by The Morgan Bank, is intended to complement, rather than to duplicate, the content of the documentary. The United States in the 1980s faces a new wave of immigrants—people not only from Europe, but from across the Pacific and from the Caribbean and Latin American countries to the south.

Our schools today are serving students from all over the globe. The National Council for the Social Studies devoted the March, 1986 edition of *Social Education* to the challenge of meeting the classroom needs of immigrant students without sacrificing the interests of your other students. The materials in this package are designed in part to help American-born students understand their new classmates and vice-versa. They also attempt to place into historical perspective immigration as a driving force in American life throughout our history. And finally, they address the intended and popular meaning of "Liberty Enlightening the World."

We are all immigrants or descendants of immigrants; even the native Americans migrated from elsewhere. Immigration has strengthened our nation, but at times it has created stress as well. On behalf of the people at The Morgan Bank, we hope you find these materials and **THE MAKING OF LIBERTY**—*which you are invited to videotape and keep as a permanent classroom tool*—useful in introducing your students to a mature consideration of a complex and current social issue.

**Please check local listings for exact day and time in your area.*



Liberty as depicted
by Benjamin Franklin
on a medal (1782) ►



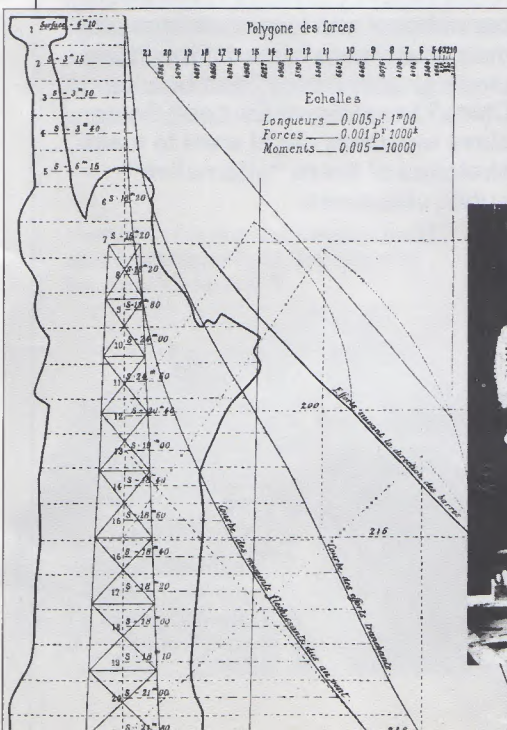
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Free Taping Rights

PLEASE NOTE: The Morgan Bank and Producer/Director Charles Guggenheim have made it possible for you to videotape *THE MAKING OF LIBERTY* off the air and to retain it permanently as a classroom tool. Such copies may be used only in the classroom. No further taping authorization is necessary.

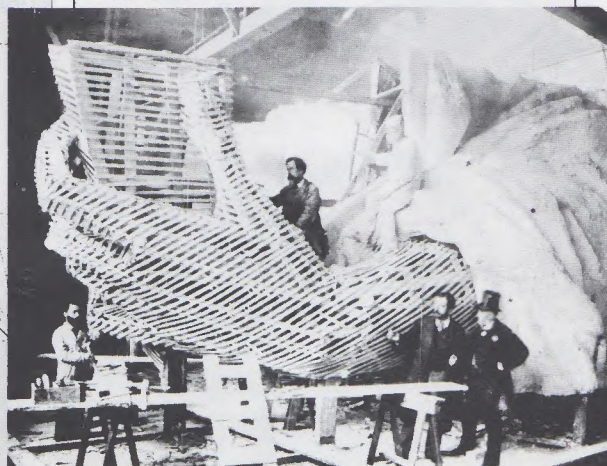
Eiffel's diagram showing the stresses on the Statue ▼



Contents of this Package

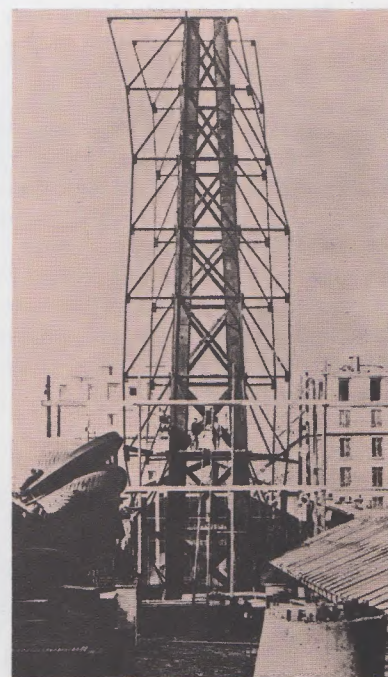
- Two copies of a **Poster** commemorating the Statue's centennial
- This **Teacher's Manual**
- Ten **Student Handouts**, as follows:
 1. "The Statue of Liberty: Her Story"
 2. "Liberty: Her Style, Her Symbolism"
 3. "Emma Lazarus: The Woman Behind the Words"
 4. "An Immigration Timeline," Part One
 5. "An Immigration Timeline," Part Two
 6. "Golden Door/Locked Gate: America and the Huddled Masses," Part One
 7. "Golden Door/Locked Gate: America and the Huddled Masses," Part Two
 8. "The Immigrant Experience: Three Centuries of Autobiography," Part One
 9. "The Immigrant Experience: Three Centuries of Autobiography," Part Two
 10. "Careers: The Work of Making and Caring for a Statue like Liberty"

The plaster-over-wood enlarged model; Bartholdi is standing at the front, second from right. ▼



Suggested Sequence of Use

1. Display the **Poster** and discuss it. (See *Before-Viewing Question One*).
2. Duplicate and distribute the appropriate **Student Handouts** as they coincide with your curriculum or as suggested in the discussion questions in this **Teacher's Manual**.
3. Refer to the appropriate *Discussion Questions, Projects and Research Topics for Use Before Viewing* in this **Teacher's Manual**.
4. Assign or recommend viewing of **THE MAKING OF LIBERTY** when it airs **Tuesday, October 28, 8:00-9:00 p.m. (ET)** over your local PBS station. (Please check local listings for exact day and time in your area.)
5. Review the *Discussion Questions, Projects and Research Topics for Use After Viewing* in this **Teacher's Manual**.



▲ The internal iron structural skeleton



Discussion Questions, Projects and Research Topics for Use Before Viewing

The following questions are intended to prepare your students for viewing **THE MAKING OF LIBERTY**. They deal with the history of the Statue and its meaning, and also with several related issues.

1. Display the *Poster* in this package. What are its main graphic elements? (A detail of the Statue of Liberty, the numeral "100," two stencilled dates.) What is the poster's "message?" (It commemorates the centennial of the Statue of Liberty.) Would students describe the style of the poster as formal or informal? Is the Statue of Liberty represented in detail? Ask students to identify the elements of the drawing that make her recognizable. (Probable answers: the "spikes" (actually rays of light) emanating from her head, the upraised torch, the tablet.) What national symbols, other than the Statue of Liberty, can the students identify that would be as recognizable in a similarly abstracted form?

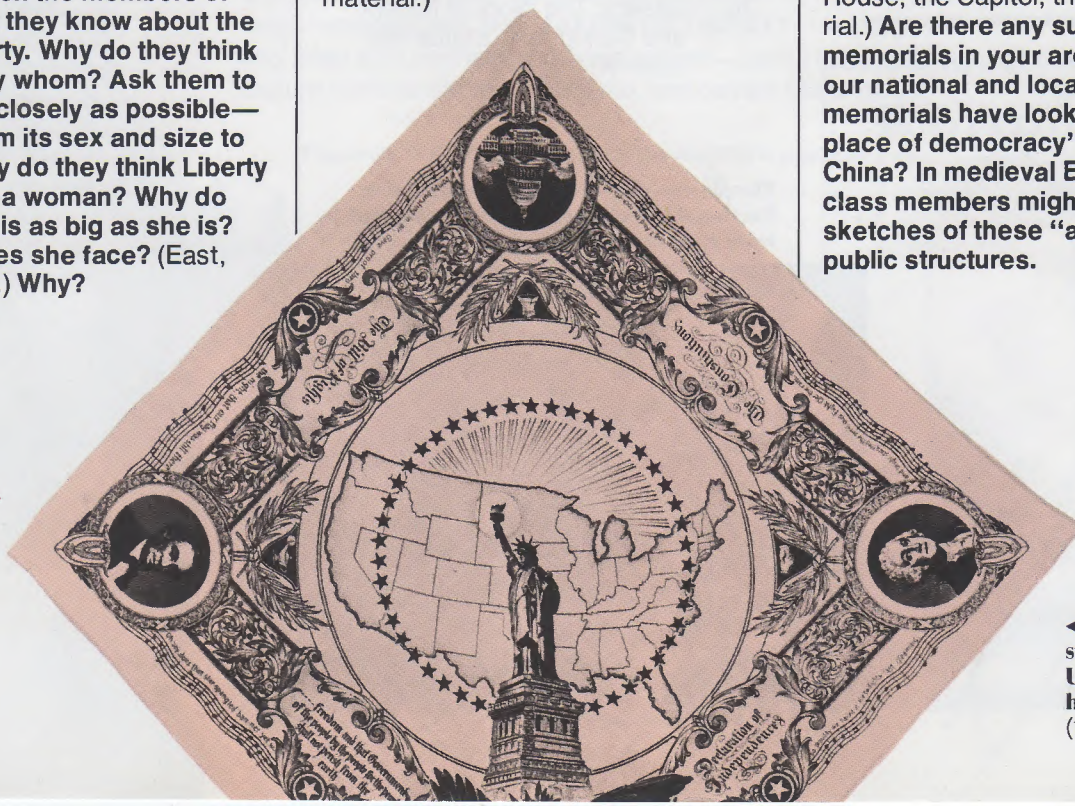
2. Many of your students may have seen coverage of the Fourth of July celebration in New York Harbor. Ask the members of the class what they know about the Statue of Liberty. Why do they think it was built? By whom? Ask them to describe it as closely as possible—everything from its sex and size to its stance. Why do they think Liberty is depicted as a woman? Why do they think she is as big as she is? Which way does she face? (East, toward Europe.) Why?

3. Duplicate and distribute *Student Handout One*, "The Statue of Liberty: Her Story." Where was the Statue built? (In France.) Why? (To commemorate the founding of the American republic and to awaken republican ideals in France.)

4. According to the *Handout*, what was the engineering challenge facing Gustave Eiffel? (To design a structure that would allow Bartholdi's massive statue to withstand the pull of gravity and the assaults of the wind.) What qualities, in your students' opinion, would his design have to embody? (For example, it would have to be strong, light, flexible.) Show your students a drawing or photograph of the Eiffel Tower. The Tower is 984 feet high and is made entirely of steel. Point out to the students that the Tower, like the Statue, achieves maximum size and strength with a bare minimum of building material. Ask the class to estimate how much the Tower would weigh if it were only one foot high—but still made of steel and in perfect scale. (The answer is half an ounce, an incredible economy of material.)

5. Assign three students to report briefly on the three people most responsible for the idea and execution of the Statue: de Laboulaye, Bartholdi and Eiffel. Ask the class to describe the relationships among the three relative to this project. (Briefly, de Laboulaye, the visionary, conceived the project; Bartholdi, the artist, designed it; and Eiffel, the engineer, made it structurally possible.) Would the work of any two of them have been possible without the work of the other? Who does the class think was most important to the project? Why?

6. Duplicate and distribute *Student Handout Two*, "Liberty: Her Style, Her Symbolism." What is the relationship between neoclassicism and eighteenth- and nineteenth-century republicanism? (The architecture of democratic Athens and republican Rome was thought especially appropriate to express the republican ideals kindled in the eighteenth century.) Can the class identify national buildings or memorials that are neoclassical in design? (For example: The White House, the Capitol, the Lincoln Memorial.) Are there any such buildings or memorials in your area? How might our national and local buildings and memorials have looked if the "birthplace of democracy" had been in China? In medieval Europe? Some class members might want to make sketches of these "alternative" public structures.



◀ Liberty and other symbols of the United States on a handkerchief (1940s)



LIBERTY

7. As the *Handout* notes, the *size* of the Statue is part of its statement. Bartholdi later said: "Colossal statuary is not just a matter of thinking very big. It should touch the spectator's feelings, not by reason of its sheer size, but because its size is right for the idea that prompted it." Ask students to discuss this quotation. What do they think he meant by it? Why might "colossal" be an appropriate scale for a statue representing liberty?

8. Duplicate and distribute *Student Handout Three*, "Emma Lazarus: The Woman Behind the Words." Why might it be appropriate that the poem inscribed on the base of the Statue should be written by the descendant of Jewish immigrants? (Answers might include: Women made up a large percentage of American immigrants; the Statue itself represents a woman; Jews were a significant immigrant minority.) What public attitude toward the Statue does the poem's placement in the pedestal imply? (That it was built to welcome immigrants to America.) What was the actual meaning—suggested by the Statue's original name—intended for the Statue by its creators? (The name, "Liberty Enlightening the World," indicates that it was intended to represent the spirit of American republicanism lighting the way for less democratic Europe.)

9. With reference to the same *Handout*, what is a *sonnet*? (A poem made up of fourteen lines.) Ask students to discuss the imagery of the poem; the "brazen giant of Greek fame," by the way, refers to the Colossus that bestrode the harbor of Rhodes in classical times, and "brazen" probably means "bronze." What imagery does the poet use to stress the fact that Liberty is unlike its "conquering" predecessors? (For example: "Woman," "mild eyes.") Why is her lightning "imprisoned"? (Because liberty, in the poet's view, was largely confined at the time to the New World.) Why did Lazarus consider the name "Mother of Exiles" appropriate? (Because many immigrants had fled or been expelled from European countries.) What is "storied pomp"? (The rich trappings of royalty.) What kind of people does the poem specifically welcome? (The underprivileged: the "tired" and "poor," the "huddled masses," the "wretched refuse of your teeming shore," the "homeless.") What does the phrase "teeming shore" imply? (That Europe was overcrowded while the United States had space to spare.) What is the "golden door"? (The door to America.) What general attitude toward immigration is suggested by this poem and by the public decision to place it in the Statue's pedestal? (One of welcome to European immigrants.)

10. To introduce the concept of immigration, ask if there are any class members whose families have ever moved from one part of the city to another, from one city to another or from one state to another. Explain to students that people move for many reasons. Ask the class to suggest some possible reasons. List their responses and save them for later use (see *After-Viewing Question Twelve*). Using a large map, show that Americans came to the United States from many lands. Explain that people move from nation to nation for many of the same reasons that they move from city to city or state to state.

11. Assign or suggest viewing of **THE MAKING OF LIBERTY** when it airs Tuesday, October 28, 8-9 p.m. (ET) over the Public Broadcasting Service, or tape the program off the air and show it in your classroom. Remember to check your local listings for exact day and time in your area.

Workers erecting the wooden mold that would later hold the concrete for Hunt's pedestal ▼



◀ Italian immigrants arrive at Ellis Island, photographed by Lewis Hines.



▲ Liberty descends from her pedestal to encourage Americans to buy war bonds. (World War I)

Discussion Questions, Projects and Research Topics for Use After Viewing

1. Ask students to describe the impressions of the Statue of Liberty—either as a physical structure or as a symbol—that they took away from the program. If your class is interested in creative writing, you might suggest that they try to compose their feelings into either a haiku—a three-line, 17-syllable poem—or even a sonnet such as the one in the Statue's pedestal. (A sonnet is a poem of fourteen lines in iambic pentameter with many possible rhyme schemes.) A sample haiku might read:

An upraised light,
a golden flame,
Its path burns bright
Across the water.

The point here is for students to focus on an aspect of the Statue and to compress their feelings into a short, simple and workable poem.

2. Duplicate and distribute *Student Handouts Four and Five*, "An Immigration Timeline." Between 1620 and 1690, what major groups emigrated (or were brought) to America? (English, Dutch, Africans, Swedes, Scotch-Irish, Germans.) Which of these groups did not come here of their own free will, and why? (The Africans, who were brought as slaves.) Ask students to compare the left- and right-hand columns and conclude the main reasons people came to America during the period prior to 1776. (Greater opportunity, trouble in the immigrants' native lands, the demands of the slave trade.)



3. Other than the Africans, American immigrants during the period between 1607 and the mid-nineteenth century came mainly from which areas? (Great Britain and Western Europe.) In the period between the Civil War and 1952, which parts of the world were increasingly represented in the flow of immigrants? (Eastern and Southern Europe.) During this period which immigrants were the targets of the most restrictive immigration measures? (Those from China and Japan.) From 1952 to the present, from which areas have the bulk of immigrants come? (From Asian, Latin American and Caribbean countries, and European countries under the influence of the Soviet Union.)

Questions Four, Five and Seven deal with the origins of your students' families, and discretion is advised. We suggest that all participation in these activities be voluntary.

4. Ask for volunteers who are willing to take *Handouts Four and Five* home and interview their parents, teachers, friends or neighbors about when their families came to the United States. If possible, both the maternal and the paternal lines should be considered, meaning that many students will report two emigration dates and two countries of origin. Ask the students to try to correlate the ethnic derivations of their families with the main trends of immigration on the *Timeline*. The point here is that some will fall into the periods suggested by the chronology while others will not; emigration to the United States has been an ongoing phenomenon that can be profiled only generally by "trends." Students should also request from their interviewee any anecdotal material about emigration that may be available; this material should be kept in a notebook for use after viewing.

◀ Early twentieth-century sheet music

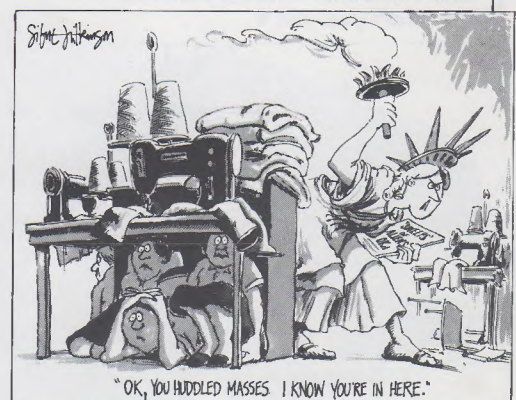
5. Using the data gathered by your class, make a "Class Immigration Timeline" of your own. The left-hand column should list, in chronological order, the approximate immigration dates gathered by your students and the countries of origin; the right should list, if possible, a brief reason for the emigration. For example:

1790s	Enslaved
Africa	
1860s, 90s	Economic
Ireland, Germany	Opportunity
1908	Availability
Japan	of farmland
1972	Civil War
El Salvador	

6. With reference to *Handouts Four and Five*: Using a large world map, ask students to identify the primary areas of origin for American immigrants at the following times: 1620-29; 1700-75; 1845; 1870s; 1880-1914; 1910; 1953-57; 1975 to the present. What distances did these people have to travel to reach America? What kinds of geographic obstacles did they face? Which American coast (or border) are they most likely to have seen first?

7. Now use the same map to trace the countries of origin represented on the chart your class made in response to *Questions Four and Five*.

▼ 1984 cartoon





1886 - 1986

8. Once again with reference to *Handouts Four and Five*, ask students to trace instances of anti-immigrant sentiment, beginning with the Alien Acts of 1798. At what kinds of people were anti-immigrant activity and legislation most frequently directed? (Asians—especially the Chinese and Japanese—“radicals,” southern and eastern Europeans, Jews, Catholics.) What organizations played an active part in anti-immigration activities? (For example: the Know-Nothing Party, the Ku Klux Klan.)

9. Duplicate and distribute *Student Handouts Six and Seven*, Parts One and Two of “Golden Door/Locked Gate: America and the Huddled Masses.” Who were the first American “immigrants”? (The native Americans.) Assign a student to report to the class on the various current theories concerning how and when the native Americans came to the New World.



▲ Ellis Island: testing for trachoma, an eye disease

10. Michel de Crevecoeur, as quoted in *Handout Six*, says that in America, “individuals of all races are melted into one race....” What do your students think he meant? (Keep in mind that by “races” de Crevecoeur actually meant people from different countries, all of whom were Caucasian.) America has often been referred to as a “melting pot,” but some have suggested that our society is more like a “tossed salad.” Ask your students to explain the implications of these two metaphors. (A melting pot is used to heat metals to a liquid state in order to blend them into an alloy; the metaphor suggests that people’s cultural differences are homogenized over time, producing an “American” character that shares some of the qualities of each of the major immigrant groups. The “tossed salad” metaphor suggests that individual cultural differences are retained to a greater degree, producing a society that is more like a mosaic than it is like an alloy.) Which metaphor do your students feel more aptly describes America today? For which kind of society should we be striving? Ask students to discuss the advantages and disadvantages of each, both for the individual and for society.

New arrivals were given inspection cards to affix to their clothing during the inspection process.

To assist inspection in New York Harbour, Passengers are requested to attach this Card to their Clothing.

INSPECTION CARD.
(Immigrants and Storage Passengers.)

Port of Origin: **ITALY**
Name: **Any**
Last Name: **Blatman**
First Name: **Michael**
Date of Birth: **23 MAR 1912**
Place of Birth: **Italy**
Occupation: **None**
U.S. Agent: **None**
Remarks: **None**

13 10

11. Assign students to research such anti-immigration measures or groups as the Workingman’s Party, the Chinese Exclusion Act, the Know-Nothing Party, the “Gentlemen’s Agreement,” the Ku Klux Klan (as regards their anti-immigration activities), the 1917 Immigration Act, the Emergency Quota Act of 1921, the Immigration Act of 1924. Ask others to report on pro-immigration measures such as the 1943 repeal of the Chinese Exclusion Act, the Displaced Persons Act of 1949, the 1952 Immigration and Nationality Act, the Refugee Relief Acts of 1953-57, the 1961 Cuban Refugee Act. Reports should include background information—who, what and why—and impact on immigration of the measure or group.

The class can organize this information into a chronological chart with four columns, as follows:

Date	Group or Measure	Background Information	Impact On Immigration
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What conclusions can be drawn from this data regarding U.S. policy toward immigration?

12. Current trends and events in America may well have an impact on future American immigration policy. Ask your students to monitor the news for a period of time, keeping in mind what they have learned in constructing the chart. Construct a similar chart listing current trends and events, background information and potential impact on immigration.

◀ Disembarking: new Americans!





13. Duplicate and distribute *Student Handouts Eight and Nine*, "The Immigrant Experience: Three Centuries of Autobiography," Parts One and Two. You might suggest that students take turns reading the excerpts out loud. *Note: Although these are all drawn from genuine autobiographical material, most of the excerpts on these two handouts are actually syntheses of two or more accounts.* Discuss the excerpts and compare the reasons given for emigration with the list of those suggested by your students in response to *Before-Viewing Question Ten*. Ask students with similar or different emigration experiences to share theirs with the class.

14. As a values activity, read the following scenario to the class and discuss the questions that follow it.

Erland Eriksen is a poor young Norwegian farmer with four sons and two daughters. It is 1882. There is very little tillable land in Norway, and over the generations it has been divided into very tiny plots. Erland cannot raise enough crops to feed and clothe his family well and he knows that there will never be enough land for his sons to farm. He has thought often about going to America, but if he does, who will take care of his parents in their old age? He also realizes that he would probably have to leave his wife and children behind.

His brother-in-law moved to America four years ago. His letters describe the opportunities in America and suggest that Mr. Eriksen can make enough money to send for his family.



Questions

- If Mr. Eriksen goes to America, what do you think will happen to his family?
- If Mr. Eriksen stays in Norway, how do you think he will take care of his family?
- How do you think his wife, parents and children will react if Mr. Eriksen goes to America? Why?
- What choices does Mr. Eriksen have other than remaining in Norway or emigrating to America?
- If you were in his shoes, would you emigrate to America? Why or why not?

15. Use the anecdotal material your student volunteers gathered as part of the home research suggested in *Before-Viewing Question Fourteen* to create your own class's "Immigrant Experience" notebook. Students should use the same format as the one employed on the *Handout*; in this case, however, fictitious names should be used. Excerpts should be brief and written in the first person, even if the experience being recounted is actually that of a parent or other ancestor.



▲ In this anti-immigration cartoon from *Judge* magazine, March 1890, Liberty tells Treasury Secretary William Windom: "If you're going to turn this island into a garbage pail, I'm going home!"

16. Ask your students to imagine that they must leave America for a distant land—probably for life—within five days. Ask the following: What would you take in the single suitcase you are allowed to carry? From whom would it be hardest to part? What aspects of American life would you miss most? What would you most want to learn about your new home upon your arrival?

17. Divide the class into groups of four or five and ask each group independently to design a course of study for a young immigrant's first six weeks in school. They should remember that the new arrival will spend almost as much time in the classroom as he or she will at home, and that the young immigrant's parents may well rely upon what the student learns to make them familiar with American life. With the exception of language, what should be taught first? What immediate practical information is necessary? What rules of society? What aspects of popular culture? What is the relative importance of American history? Of our system of government? Of any aspect of the formal curriculum? Each group should present its conclusion in a 5-to-10-minute session, followed by questions and answers.





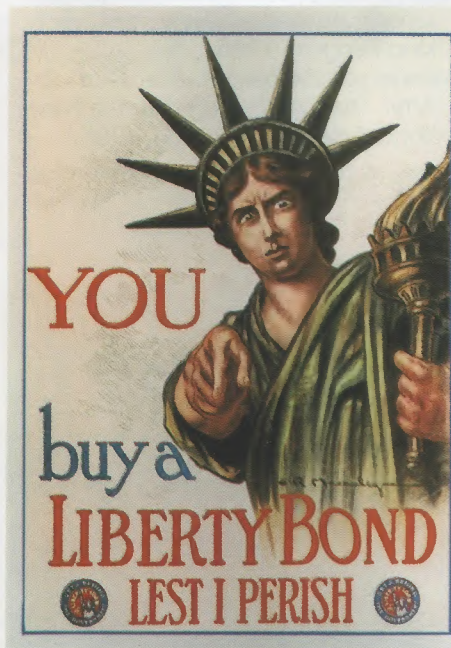
18. Often the place names in an area indicate what kind of people initially settled there; at other times there is a kind of “archeological nomenclature,” with names from one group laid over names from another, as in the case of New York, where English place names occur beside Dutch and native American names. Ask students to compile a list of the place names in your area as a start toward compiling an *immigration history of the region*. Other sources will include the local library, city or state histories, oral history (obtained through interviews) and the archives of the local newspapers. You might want to organize this information into a timeline similar to that found on *Handouts Four and Five*; you might even consider finding visual materials with which to illustrate it. A large, illustrated timeline on a medium such as butcher paper could be created for display in the community.

19. Although many public monuments are neoclassical and *representational* in character, some are not. Ask students to look, for example, at the Vietnam Veterans’ Memorial in Washington, D.C. How would they describe it? (Two black marble walls frame a triangular cut into the ground, with grass sloping down to the lowest point; the names of the Americans killed or missing in action in the Vietnam conflict are inscribed in the marble.) Is this, in the class’s opinion, an evocative design choice? Why or why not? Ask them to try to identify “meanings” for various aspects of the design. (For example: the black of the marble could represent mourning; the names identify the fallen; the placement of the memorial below ground level could represent a grave; etc.) These may not be the literal impulses behind the choices made by the designer of the Memorial in the same way that the “light” of liberty was the impulse behind the Statue’s torch and crown. Recently, a more traditional memorial—a statue of three soldiers—was placed near the Memorial. Ask the class to discuss the validity of this decision. They should be prepared to defend their opinions.

20. The Statue of Liberty is a European design that faces toward Europe, and the vast majority of immigrants who entered the United States beneath its gaze were European. Ask students to consider a project for creating and putting into place two *new* Statues of Liberty: one on the West Coast, facing the Pacific, and one on our southern border, facing south.

Divide the class into groups to handle different aspects of the task, depending on their interest. The groups might include the following: artists to design the Statues; engineers to construct it; writers to create a poem to be included in it somehow; lobbyists to get national and local legislative support; fund-raisers, etc. Each group should evaluate the opportunities and challenges they face; and specific solutions should be proposed to the class in brief presentations.

Some obvious things to consider: What is the “message” of each Statue? What should it look like? From what artistic traditions should its design be drawn? Where should it be located, and who should choose the site? What kinds of authorization would be needed? How should the campaign to create public support be orchestrated?



▲ A direct appeal from Liberty



Liberty was first assembled in the courtyard of Gaget, Gauthier et Cie in Paris. ►

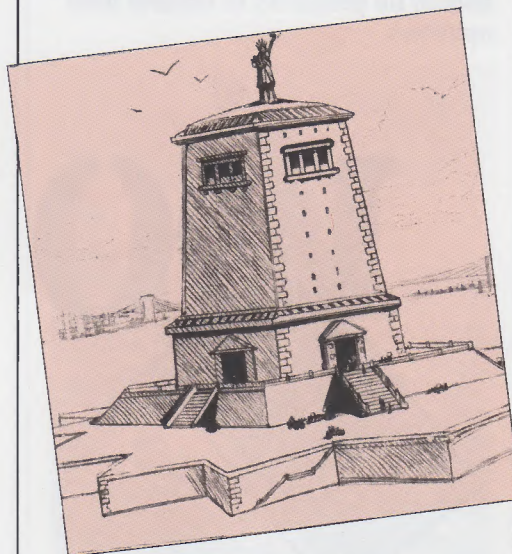


◀ Fourth of July at the home of Americans from northern Europe



Additional Resources

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▲ The fundraising effort in the U.S. during the 1880s focused attention on the base.

Group portrait with Lady: the restoration team ►



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